

# EASTER HOLIDAYS POLYORAMA, NOW OPEN, 309, REGENT-STREET

(Adjoining the Polytechnic Institution)

THE GREAT MOVING PANORAMA  
OF THE

## DARDANELLES, CONSTANTINOPLE AND THE BOSPHORUS.

WITH ADDITIONAL SCENE OF THE HAREM

His Excellency the TURKISH AMBASSADOR having twice honoured this  
Exhibition with his presence, has authorised the expression of his high  
approval of the FIDELITY and BEAUTY of the Paintings.

“Tis pleasant through the loopholes of retreat  
To peep at such a world—to see the stir  
Of the great Babel, and not feel the crowd.” — COWPER.

Every object characteristic of that classic and interesting portion of the World will be seen  
by the Spectator, from the

## PLAINS OF TROY TO THE BLACK SEA, PASSING THE BRITISH FLEET ON THE HELLESPONT

He will glide along the Sea of Marmora, the Golden Horn, and the Bosphorus, and from the  
Giant's Mountain look over the celebrated Passage from the

## RUSSIAN TO THE TURKISH EMPIRE

Returning from the upper end of the Golden Horn he will pass through Constantinople,  
and among all the Scenes peculiar to the famous

## CITY OF THE SULTAN WILL VISIT THE

MOSQUES, BATHS,  
BAZAARS, SLAVE MARKET,  
SERAGLIO, AND HAREM.

PAINTED BY

MR. ALLOM;

FROM SKETCHES MADE BY HIM DURING A RESIDENCE IN TURKEY.

THE MUSIC COMPOSED AND SELECTED BY

MR. THOMAS HENRY SEVERN.

LECTURE BY FRANCIS WYMAN.

HOURS OF EXHIBITION:—

MORNING, at 12.

AFTERNOON, at 3.

EVENING, at 8 o'clock.

ADMISSION - ONE SHILLING

Stalls, 2s. 6d.

Reserved Seats, 3s.

Doors open Half-an-hour before each Exhibition.

Of the accuracy of the views there can be no doubt, and the artist has been remarkably successful in his architectural details.—*Times*, 22nd July, 1850.

**FINE-ART GOSSIP.**—This is, amongst other features which characterise it, an age of Panorama-painting. The public is growing attached to this mode of seeing the world without the trouble or expense of locomotion and this spreading inclination has naturally determined the application of much artistic talent in the direction in question. Mr. Allom's ability has been attested by his many sketches of Oriental and other scenery; and his Panorama of "Constantinople, with the Bosphorus and Dardanelles,"—a private view of which took place at the Gallery in Regent Street on Saturday last—will help his reputation. The painter has conveyed information at a glance which volumes would have failed so vividly to describe.—*Athenaeum*, 27th July, 1850.

The drawing throughout is extremely careful, and there are no spasmodic efforts at effect. The whole is natural in its mode of treatment, and the artist (Mr. Thomas Allom) has not permitted himself to be led into the error of supposing that because he depicts the scenery of the East, he must necessarily present something unnatural and extravagant. The panorama is an extremely instructive one, and may be hailed as an attractive addition to the intellectual amusements of the metropolis.—*Morning Post*, July 22nd, 1850.

This extraordinary picture (or rather series of pictures) is the work of Mr. Thomas Allom, the distinguished artist, whose rich and glowing style as a painter has peculiarly qualified him to depict the gorgeous landscapes and architecture of the East. Altogether the exhibition is eminently entitled to commendation, and we doubt not will be among the favourite resorts of those who may be in search either of instruction or entertainment.—*Sun*, July 23rd, 1850.

It is one of the most interesting to all, and to the artistic eye it suggests a world of beauty. Indeed, all may gather enlarged ideas from it, especially in the modern too exclusive love of Greek architecture. The lightness, grace, and grandeur of Oriental architecture, may rebuke those bigoted minds.—*The Spectator*, 27th July, 1850.

The most beautiful and interesting as well as instructive exhibition in London. They who visit it may, with little effort of imagination, fancy themselves on a tour in the neighbourhood of Constantinople.—*Morning Herald*, 22nd July, 1850.

The fidelity of the painting has been attested by those who know well the route, and we sincerely hope that the pains and ability of the artist will be acknowledged and rewarded by the public. Such works are of the greatest value in an educational point of view; the pleasant and ready means of getting knowledge which they offer should be taken advantage of by all.—*The Builder*, 27th July, 1850.

We can only repeat our conviction of the powerful effect of such an exhibition on the beholder, as a means of communicating lasting impressions and information, of explaining events in the most satisfactory manner, and of exciting a generous sympathy for a race, new indeed in the general progress of civilization, but eminent for the honourable and generous protection of the oppressed and the unfortunate.—*Observer*, July 28th.

The entire series of pictures is beautifully painted, involving most interesting, historical, poetical, and picturesque subjects. The last scene, and that which immediately precedes it, the Harem of the Sultan, and the Mosque, once the Church of St. Sophia, are perfectly wonderful; the latter as to its truth of perspective, and delicacy of colouring; and the former for its splendour and its architectural beauty, as well as for the richness of its arrangements.—*Home News*, 24th July.

We think all who visit it will readily admit that it is one of the most successful of the many Panoramas of the kind now extant.—*Court Journal*, July 27th.

With this work before him, the London denizen will be without excuse for ignorance regarding the various features of the Ottoman capital.—*United Service Gazette*, 27th July.

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